AMERICAN SYMPHONY ORCHESTRA LEAGUE

1984 ANNUAL REPORT

American Symphony Orchestra League

As we present the 1984 Annual Report of the American Symphony Orchestra League, we are reminded again of the invaluable contributions of our membership to the artistic life of our nation. This Annual Report is presented as a report to our members, but it is also very much about our members and the essential part they play in the League's work.

There are certain statistics that vividly demonstrate the strength of our constituents: There are more than 1,500 orchestras in the United States and Canada; total expenses are estimated to be in excess of $330 million; budgets range from less than $2,000 to more than $20 million; the people involved include approximately 70,000 musicians, 40,000 trustees, 250,000 volunteers, 1,800 conductors, and 3,800 administrative staff. Orchestras give approximately 22,000 performances annually to a live audience in excess of 23 million.

The greatest wealth of this nation lies in the talent of its people, and as we can easily see almost 400,000 of them are devoting their lives for the enrichment of the 23 million who attend concerts and the untold millions that share a love of music through records, radio, and television. Despite recessions, dislocations, and changing priorities on every front, what orchestras are achieving is a real reflection of American strength. They truly represent the best of the American experience.

The American Symphony Orchestra League, as the national service organization for America's orchestras, has been responsive to the problems and needs of orchestras in a number of areas. Through *Symphony Magazine*, the National Conference, the Orchestra Management Seminars, the Regional Workshops, the new Artistic Affairs Department, the Orchestra Management Fellowship Program, and numerous other programs in advocacy and areas of artistic concern, the League has been there reaffirming its mission to advance the artistic quality of orchestras while helping to ensure that these orchestras are well managed.

This concern for the administrative and artistic well-being of orchestras will guide the year ahead with confidence that this vitality and commitment to excellence will continue.

Schuyler G. Chapin
Chairman of the Board

633 E Street, N.W. Washington, D.C. 20004 202/628-0099

In Memoriam

John S. Edwards, executive vice president and general manager of the Chicago Symphony Orchestra, died on August 10, 1984. Recognized throughout the country as the dean of orchestra managers, he held top management positions with a series of the most prestigious orchestras in America. A thirty-year board member of the American Symphony Orchestra League, Mr. Edwards served as its president from 1955 to 1968, and as chairman from 1968 to 1973.

His legacy and life's work were the betterment of America's symphony orchestras.

"We work in an atmosphere of supercharged emotionalism. This is perhaps unavoidable but, when properly channeled, can move mountains and make dreams come true. Courtesy and tolerance are basic, and above all—the most successful endeavors take place in an atmosphere of enthusiasm and joy. We serve an art—a great art—and we must hope and pray that we are worthy of it."

John S. Edwards
1912-1984

The American Symphony Orchestra League

American orchestras faced a variety of new and difficult challenges in 1984 as they sought to achieve the highest standards of excellence in musical performance, while maintaining financial stability and providing service to their communities. Throughout the year, the American Symphony Orchestra League worked closely with orchestra leadership to identify issues of concern and to respond to the needs of orchestras with stronger programs and more effective services.

The League's Board of Directors took an active role in guiding the evaluation, development, and expansion of League activities. The Standing Committee on Artistic Affairs, chaired by Judson Bemis, life director of the Minnesota Orchestra Association, helped to establish the agenda for the first full year of activity in the League's Department of Artistic Affairs. Issues of artistic policy, training and career development for conductors and orchestra musicians, and performances of contemporary and American music came into focus. The department began to develop publications and special programs for artistic personnel, while incorporating discussion of artistic concerns in seminars, workshops, and the National Conference.

A Standing Committee on Administrative Policy was formed to examine League services to orchestra managements. Headed by Peter Pastreich, executive director of the San Francisco Symphony, this committee began a comprehensive review of the League's work in education, data collection and dissemination, research, consulting services, publications, career services, national representation, and archival services.

Reductions in federal support for orchestras sparked a renewed commitment to advocacy by the League's Government Affairs Committee under the leadership of William Blair.

The Volunteer Council of the American Symphony Orchestra League played an increasingly important role in guiding the League's work on behalf of the quarter-million men and women volunteers who contribute their time, energy, and expertise to orchestras across the country.

In response to the ever-growing need of America's orchestras for information, accurate statistics, and educational resources, the League also sought to improve communications and strengthen internal organization. The installation of a Wang VS45 Office Information System enhanced the League's capacity to retain and process information quickly and to increase staff productivity. A new telecommunications capability reduced both production time and expenses for League publications.

The League's fiscal year was changed to correspond with the program year, October 1 to September 30. Increased attention was focused on broadening the base of individual members and expanding earned income potential.

Marianne Barcellona

President Peter R. Kermani, Chairman Schuyler G. Chapin, and Chief Executive Officer Catherine French.

1984 was also a time of international outreach for the American Symphony Orchestra League. The first Joint National Conference with the Association of Canadian Orchestras was held in Toronto, Canada. In addition, the League established ties with Scandinavian orchestras for the first time. Chief Executive Officer Catherine French met with representatives of Finnish, Norwegian, and Swedish orchestras during a visit to Finland, made possible by the Association of Finnish Symphony Orchestras. Ms. French represented America's orchestras at a special conference of the British American Arts Association, and the League developed ongoing communication with the Association of British Orchestras.

American orchestras required more sophisticated and varied services than ever before. Recognition of the importance of the League's role in meeting these needs was evident in the growth in support from corporations, foundations, and individuals: contributions to the League's Annual Fund increased 50 percent in 1984.

Financial support for the American Symphony Orchestra League came from membership dues, tuitions and registration fees, advertising revenue, special project grants, the National Endowment for the Arts, and Annual Fund contributions. However, the programs and services described in this report would not have been possible without the generous participation of the many professionals and volunteers throughout the orchestra field who continue to bring their leadership to every facet of the League's activities.

San Francisco Symphony's Music Director Edo De Waart and Executive Director Peter Pastreich speaking to Management Seminar participants.

ARTISTIC AFFAIRS

The Artistic Affairs Department was created through a special grant from the Martha Baird Rockefeller Fund for Music. In its first full year of activity, the department broadened the League's catalogue of programs to include services that address the artistic life of American orchestras.

The most ambitious project developed by the Artistic Affairs Department is the Orchestra Library Information Service (OLIS), which received initial funding from the National Endowment for the Arts and the Metropolitan Life Foundation, and major funding for its continuation from the Ford Foundation and the Rockefeller Foundation. OLIS is a comprehensive, computerized source of information about more than 2,500 standard works for symphony and chamber orchestras, with an expanding data base that will eventually reflect the diversity of the entire symphonic repertoire.

The Artistic Affairs Department worked with the Conductors' Guild in presenting a two-day Conducting Workshop in New York City and a Conductors' Symposium in Los Angeles. In addition, the department took a more active role in Conductors' Guild publications, including the *Journal of the Conductors' Guild*, a quarterly newsletter for conductors, and a Conductors' Guild membership directory.

The department also initiated a series of monographs on contemporary music programming by American orchestras. *The Albany Symphony Orchestra: Discovering An American Repertoire*, was the first in this series. Work was begun on other publications, including a handbook on the process of selecting a music director and several papers that address the problems of orchestras in transition.

EDUCATION

Attendance at the 1983-1984 League education programs demonstrated the commitment of professionals and volunteers alike to strengthening their skills in order to be more effective in their work with orchestras. Nearly 850 men and women from 46 states attended Regional Workshops, while 184 participated in Orchestra Management Seminars.

1984 Regional Workshops were held in San Francisco, Philadelphia, Savannah, Austin, and Grand Rapids. In addition to traditional topics such as staff development, volunteer fundraising and education projects, board structure and responsibilities, advocacy, marketing, development, and library management, several new areas were introduced: artistic concerns, labor relations, leadership exercises, telemarketing, and computers.

An increased emphasis was placed on providing practical information that participants can use to solve basic problems at their orchestras. League staff and orchestra representatives participated in regional planning meetings to ensure that Workshop sessions responded to the special needs of constituents in each geographic area.

Four of the Workshops were preceded by Professional Development Seminars. These two-day programs, designed for professional staff members, focused on the latest techniques in fundraising and marketing.

The *Regional Workshop Companion* was revised and improved. This 250-page manual, given to each registrant, serves as an ongoing resource in areas of management, finance, educational projects, and fundraising. New additions to the *Companion* included an operations checklist, articles on trustee development, and sample materials in marketing and fundraising.

Support for Workshops in 1984 came from the National Endowment for the Arts, Chevron U.S.A., the David and Lucile Packard Foundation, the Georgia Council for the Arts, the General Electric Foundation, and the Richard and Helen DeVos Foundation.

New York, Washington, D.C., and San Francisco were the sites for the 1983-1984 Orchestra Management Seminars. In addition, a summer Seminar was held at Blossom Music Center, the summer home of The Cleveland Orchestra. Orchestra professionals and field experts comprised the faculty for these basic, week-long courses in orchestra management for students, arts administrators, volunteers, managers, musicians, and an increasing number of professional men and women seeking new careers. Employment counseling and career guidance were offered under the auspices of the League's Orchestra Services staff.

The Orchestra Management Seminars were offered with assistance from the Alcoa Foundation and the National Endowment for the Arts.

The League's In-Field Consulting Program brought on-site technical assistance to more than 60 orchestras across the country.

The expanded 1984 *Orchestra Education Programs* featured successful education projects from more than 250 orchestras nationwide. In addition to providing a directory of specific education programs, this year's handbook included a manual on how to organize and produce education concerts, with advice on programming, working with school administrators, creating community involvement, and organizing competitions.

Collaboration with the Youth Symphony Orchestra Division resulted in the publication of *Organizing a Youth Orchestra*, the first such guide for youth orchestra managers, conductors, and board members. This 220-page book includes articles and sample materials of special interest to youth orchestra leaders, and offers helpful information on management, audience development, fundraising, public relations, touring, and community relations.

ORCHESTRA MANAGEMENT FELLOWSHIP PROGRAM

In June, 1984, eight men and women entered the League's Orchestra Management Fellowship Program as the fifth year of this professional training program began. Graduates of the 1983-84 program joined the staffs of Major, Regional, Metropolitan, and Urban orchestras to commence full-time work in the field.

The League received more than 300 applications for the 1984-85 Orchestra Management Fellowship Program, and 200 candidates were given personal interviews by managers across the country. The interview and selection process was guided by the Fellowship Task Force, whose members also oversee the design of individual training programs for each Fellow.

The Fellowship includes fifteen weeks at each of three professional orchestras, two weeks at League headquarters, a two-week introduction to the music industry in New York City, and attendance at an Orchestra Management Seminar and the League's National Conference. Beginning in 1984-1985, Fellows will also work with a Community or Urban orchestra during a concert week.

Orchestras participating in the 1983-84 program included: Boston Symphony Orchestra; Canton(OH) Symphony Orchestra; Cincinnati Symphony Orchestra; Chicago Symphony Orchestra; The Cleveland Orchestra; Colorado Springs Symphony Orchestra; Columbus(OH) Symphony Orchestra; Denver Symphony Orchestra; Houston Symphony Orchestra; Los Angeles Philharmonic; The Louisville Orchestra; Milwaukee Symphony Orchestra; The Minnesota Orchestra; National Symphony Orchestra; New York Philharmonic; Oakland Symphony Orchestra; Oregon Symphony Orchestra; Pittsburgh Symphony Orchestra; Portland (ME) Symphony Orchestra; New Mexico Symphony Orchestra; Rochester Philharmonic Or-

chestra; Sacramento Symphony Orchestra; Saint Louis Symphony Orchestra; and the San Francisco Symphony.

Participating orchestras affirmed their support for the Fellowship Program by making financial contributions as well. Major funding for the Orchestra Management Fellowship Program is provided by the Andrew W. Mellon Foundation, Exxon Corporation, the Ford Foundation, and the National Endowment for the Arts.

RESEARCH AND ANALYSIS

Sixteen new volumes of statistical reports for orchestras were published in 1984 and made available to orchestras of all sizes as a resource for planning and a tool for measuring themselves against orchestras with similar budgets and demographics.

The Comparative Statistical Reports, now in their thirty-fifth year, provided detailed financial and operational data on every aspect of an orchestra's activities. The Data Base Summaries offered a five-year historical overview of financial and operational items such as earned and fundraising income, private and public funding, number of concerts and attendance, and major expense areas. Using this data base, the Research and Analysis Department was able to provide custom-designed reports on specific areas of interest for individual orchestras upon request.

Two new surveys were introduced by the Research and Analysis Department in 1984. The Quick Questions survey was designed to provide information to managers and their staffs in a timely manner. The Orchestra Census, a continuing series of topical surveys, will increase the League's data base of information on all aspects of orchestra operations and enable the League to provide more extensive reports for and about member orchestras.

The League received more than 9,000 individual requests for information in 1984. The most frequent questions were about contract negotiations, salaries and staffing, annual fund campaigns and fundraising projects, financial planning and reporting, long-range planning, marketing, and audience development.

Mary Kouidera

Testifying in behalf of orchestras: Peter Pastreich, executive director of the San Francisco Symphony; (inset) Cellist Yo-Yo Ma and Leonard Slatkin, music director of the Saint Louis Symphony.

GOVERNMENT AFFAIRS

Administration efforts to reduce government support for the arts continued to challenge orchestras in 1984. The League worked closely with the American Arts Alliance and other national arts service organizations to secure stable funding from the National Endowment for the Arts. A Public Affairs Liaison network was established to strengthen the effectiveness of the League's advocacy efforts.

Although the Administration requested a cut of 11 percent in the Arts Endowment's budget for Fiscal Year 1985, arts advocates were able to maintain funding at a slightly higher level than the previous Fiscal Year. During the year, witnesses for the League in Congress included cellist Yo-Yo Ma; Leonard Slatkin, music director of the Saint Louis Symphony; and Peter Pastreich, executive director of the San Francisco Symphony; all of whom testified on behalf of orchestras before the House Appropriations Subcommittee on the Interior. League Board Chairman Schuyler Chapin also presented testimony at a special arts hearing of the Senate Subcommittee on Education, Arts, and Humanities.

Other issues given priority attention by the League's Government Affairs Department included continued funding of the Postal Revenue Foregone Subsidy for nonprofit organizations, regulations by the Office of Management and Budget (OMB) on lobbying by nonprofit organizations, and changes in social security regulations.

The League took advantage of its location in the nation's capital to facilitate appropriate meetings between visiting orchestras and their congressional delegations. Members of Congress were also kept informed of orchestra activities in their home states.

Representatives from orchestra boards, volunteer associations, and professional staffs, all part of the League's public affairs network, began receiving information on pertinent public issues, including the regularly published "Government Affairs Updates."

Norm Seidellari Photography

Outgoing and incoming presidents of the Volunteer Council Sandy Apolinsky (right) and Mitch Jericho.

VOLUNTEER COUNCIL

The League's Volunteer Council celebrated its twentieth anniversary in 1984 with a growing awareness that changing lifestyles are influencing the ways that men and women give their time to the arts. Increasingly, volunteer associations are expanding to include career and professional groups. A survey was conducted to learn more about these groups and to identify ways to provide them with information and assistance.

The Volunteer Council *Recorder*, published quarterly, offered a new format for reports on education projects, ticket sales, and fundraising. A "Skillbuilder" column was introduced to provide information on successful volunteer leadership techniques. The 1984 edition of the *Gold Book*, a compendium of successful orchestra volunteer projects, reported on the activities of 162 orchestras.

Geographic networks were established across the coun-

Symphony Magazine *award-winning cover.*

try to encourage advocacy and the exchange of practical information. Joint sessions with Canadian volunteers at the 1984 National Conference afforded a sharing of ideas for more effective annual fund drives and membership campaigns. A new Volunteer Council Award for Fundraising was established, in addition to the traditional award presentations for education, season-ticket sales, and fundraising projects.

Volunteer Council Board members were active participants in Regional Workshop programs and assisted the League in identifying expert presenters and designing sessions of special interest to orchestra volunteers.

SYMPHONY MAGAZINE

Symphony Magazine, the League's official bimonthly publication, increased its efforts in 1984 to commission articles and compile material of special interest to various segments of the orchestra community. This resulted in a series of four full-length features on corporate funding, two on orchestra concert halls, a major article on youth concerts, and a 39-page "Orchestra Marketing Primer." Despite the general economic climate, advertising revenues remained consistent, and circulation increased to a broader base of orchestra trustees, professionals, and volunteers.

The special concerns of musicians were considered in articles about the audition process, contract negotiations, and conservatory training. The role of music and musicians in society was the topic of two articles by pianist Lorin Hollander and San Francisco Symphony Artistic Adviser Michael Steinberg. The magazine also featured a series of profiles on conductors, composers, musicians, philanthropists, and elected officials.

Symphony Magazine continued to present annual features specific to given issues: the 1984 League National Conference report (August/September); an Orchestra Season Highlights section, including an extensive list of orchestral premieres (October/November); the League Orchestra and Business Directory (December, with subsequent updates); a comprehensive Article Index (February/March); and a Summer Festival Listing (April/May).

A new column made its debut during 1984: "Staff Lines," a series of observations on administrative effectiveness written by the League's director of education.

In February of 1984, a *Symphony Magazine* cover was selected by the Council for Advancement and Support of Education as one of the "Greatest Covers in the World."

NATIONAL CONFERENCE

The symphony orchestra communities of the United States and Canada made history in 1984 with their first Joint National Conference in Toronto. The Toronto Symphony was host to 1,412 delegates from the United States and Canada at the five-day event

presented by the American Symphony Orchestra League and the Association of Canadian Orchestras. This cooperative effort brought managers, volunteers, and artistic personnel from both sides of the border together to explore the full range of orchestral activity in their sister nation.

The Canadian Government provided support for the Conference and was effectively represented by Canada Council Chairman Maureen Forrester, the world-renowned contralto. The Conference's Keynote Address was given by concert pianist Lorin Hollander, who spoke about the essential role of music in society. Danny Kaye, whose benefit performances conducting orchestras in the United States and Canada have raised more than $6 million, also addressed and entertained the Conference delegates.

The Gold Baton Award, the highest honor bestowed by the League for distinguished service to orchestras, was presented to Merrill Lynch, Pierce, Fenner & Smith, Inc., and to arts consultant Danny Newman, author of *Subscribe Now!* and spiritual father of the modern subscription campaign. Merrill Lynch has provided major underwriting for 23 American orchestras and was the first corporation to receive the Gold Baton Award since 1980.

The Louis Sudler Award for excellence in orchestra management was given to Walter Homburger, managing director of The Toronto Symphony. The Helen Thompson Award for young managers and conductors was presented to Joseph Giunta, music director of the Waterloo-Cedar Falls Symphony Orchestra. In addition, the League's Volunteer Council, celebrating its twentieth anniversary, presented 24 awards for outstanding volunteer projects.

The Conference was highlighted by live performances of The Toronto Symphony and the Toronto Symphony Youth Orchestra, conducted by Andrew Davis, music director of The Toronto Symphony; and the Hamilton Philharmonic Orchestra, conducted by Music Director Boris Brott.

The CJRT Orchestra of Toronto took part in a Contemporary Music Showcase, which featured works by six of the eight composers in residence with U.S. orchestras under the aegis of Meet the Composer. The Showcase was funded by the Exxon Corporation.

The League was cited by the American Society of Association Executives for the award-winning design of all printed Conference materials, which incorporated the Canadian maple leaf around the general Conference theme, "In Concert."

In addition to the Exxon Corporation, support for the 1984 Conference was provided by American Express and North American Van Lines.

Norm Scudellari Photography

Representing Canadian orchestras at the Joint National Conference (left to right): Association of Canadian Orchestras Executive Director Betty Webster, Toronto Symphony Managing Director Walter Homburger, and Canada Council Chairman Maureen Forrester.

Norm Scudellari Photography

Danny Kaye addresses Conference delegates.

Norm Scudellari Photography

Chairman Schuyler G. Chapin with Gold Baton Award winner Danny Newman.

AMERICAN SYMPHONY ORCHESTRA LEAGUE
BALANCE SHEET

	September 30, 1984			March 31, 1983
	General Fund	**Restricted Funds**	**Total**	**Total**
ASSETS				
Current Assets				
Cash and Temporary Investments	$ 331,351	$ 133,407	$ 464,758	$ 473,953
Accounts Receivable	125,397		125,397	52,637
Prepaid Expenses	24,680		24,680	22,487
Total Current Assets	481,428	133,407	614,835	549,077
Furniture and Equipment, Less Accumulated Depreciation	154,073		154,073	55,909
	$ 635,501	$133,407	$768,908	$ 604,986
LIABILITIES AND FUND BALANCES				
Current Liabilities				
Accounts Payable	$ 123,749	$ 1,218	$ 124,967	$ 74,091
Accrued Expenses	22,842		22,842	22,995
Deferred Income	81,823	85,719	167,542	204,553
Current Portion of Long-Term Obligations	36,057		36,057	7,030
Total Current Liabilities	264,471	86,937	351,408	308,669
Long-Term Obligations	103,483		103,483	22,387
Fund Balances				
Unrestricted	198,732		198,732	134,204
Designated	68,815		68,815	99,818
Restricted		46,470	46,470	39,908
Total Fund Balances	267,547	46,470	314,017	273,930
	$ 635,501	$133,407	$768,908	$ 604,986

These financial statements are condensed. Copies of the audited financial statements and accompanying notes are available upon request from the American Symphony Orchestra League.

AMERICAN SYMPHONY ORCHESTRA LEAGUE
SUMMARY STATEMENT OF REVENUE, EXPENSES AND CHANGES IN FUND BALANCES

	For the eighteen months ended September 30, 1984			For the year ended March 31, 1983
	General Fund	**Restricted Funds**	**Total**	**Total**
REVENUE				
Membership Dues	$ 702,675	$ 17,082	$ 719,757	$ 518,788
Management Seminars and Workshops	143,189		143,189	72,774
Annual Conferences (1983 & 1984)	381,615		381,615	190,172
Publication Sales	378,095		378,095	197,442
Interest Income	39,081	16,123	55,204	22,319
Other, principally service fees	58,860	13,776	72,636	60,273
Total Revenue	1,703,515	46,981	1,750,496	1,061,768
SUPPORT				
Grants from the National Endowment for the Arts	243,750	129,660	373,410	221,975
Grants from Corporations and Foundations	150,450	150,408	300,858	160,760
Cooperative Agreement with the National Endowment for the Arts		108,775	108,775	68,897
Contributions	395,449	28,000	423,449	150,535
Total Support	789,649	416,843	1,206,492	602,167
Total Revenue and Support	2,493,164	463,824	2,956,988	1,663,935
EXPENSES				
Program Services	1,855,998		1,855,998	998,382
Fundraising	167,513		167,513	104,878
General and Administrative	436,128		436,128	279,177
Restricted Funds		457,262	457,262	273,717
Total Expenses	2,459,639	457,262	2,916,901	1,656,154
Excess of Revenue and Support Over Expenses	33,525	6,562	40,087	7,781
Fund Balances, at Beginning of Period	234,022	39,908	273,930	266,149
Fund Balances, at End of Period	$ 267,547	$ 46,470	$ 314,017	$ 273,930

Norm Studebaker Photography

Director of Research and Analysis Robert Olmsted (standing, right) presides over a computer demonstration with Conference delegates.

1983-1984 Annual Fund Contributors

The Annual Fund allows the American Symphony Orchestra League to maintain its traditionally high standards of service to orchestras and to develop new programs as the need arises. Since the inception of the Annual Fund in 1975, corporations, foundations, and individuals have generously contributed as the most effective way of assisting all of the nation's orchestras to serve better the communities in which they operate. The American Symphony Orchestra League is proud to recognize and thank the more than 1,500 donors and the National Endowment for the Arts whose yearly contributions ensure the continued excellence of the League's programs.

1983-1984 Special Project Funding

In addition to annual operating support, certain League activities of particular note are underwritten by generous grants from corporations, foundations, and government that recognize particular merit in these special programs. The Orchestra Management Fellowship Program is supported by grants from the Ford Foundation, Exxon Corporation, the Andrew W. Mellon Foundation, and the National Endowment for the Arts. The Alcoa Foundation sponsors the Orchestra Management Seminars. Support for the League's annual series of Regional Workshops has been received from the Richard and Helen DeVos Foundation, The David and Lucile Packard Foundation, Chevron U.S.A. Inc., the General Electric Foundation, and the Georgia Council for the Arts. The Orchestra Library Information Service has received generous and enthusiastic support from the Ford Foundation, the Rockefeller Foundation, the Metropolitan Life Foundation, and the National Endowment for the Arts. In support of our National Conference, the American Express Company made a donation to support the production of the Conference program. The Exxon Corporation, in addition to its support for the Orchestra Management Fellowship Program, has supported the League's New Music Showcase. New support for the Youth Symphony Orchestra Division has come from the Frank and Lydia Bergen Foundation. Additionally, the disbursement of the Martha Baird Rockefeller Fund for Music made possible the creation of the Artistic Affairs Department.

LEADERSHIP GIFTS ($10,000 and up)

Corporations:
AT & T
Dayton Hudson Corporation
Exxon Corporation

Foundations:
Alcoa Foundation
The Richard & Helen DeVos Foundation

Individuals:
John S. Edwards
Lawrence Price

SPECIAL GIFTS ($5,000-$9,999)

Corporations:
Chevron U.S.A. Inc.
The Equitable Life Assurance Society of the United States

Foundations:
The Fenner Family Fund
The General Electric Foundation
Metropolitan Life Foundation
Mobil Foundation, Inc.

Individuals:
Mrs. Alfred Hoffman
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James R. Martin
Richard L. Sias

BENEFACTORS ($1,000-$4,999)

Corporations:
American Express Company
American Society of Composers, Authors and Publishers
Beatrice Companies, Inc.
Broadcast Music, Inc.
Charlotte Trimming Co.
Household International
Illinois Bell
Eli Lilly and Company
L. E. Myers Co. Group

Foundations:
The Frank and Lydia Bergen Foundation
The Blumenthal Foundation
Grace Foundation Inc.
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The Xerox Foundation

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SUSTAINERS ($500-$999)

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Continental Telecom Inc., U S WEST

Foundations:
Ameritech Foundation

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William L. Weinrod
Russel Wiener
Gordon B. Wright
Youth Symphony Orchestra Division of the American Symphony Orchestra League

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Betty Webster, Executive Director, Association of Canadian Orchestras; Executive Director, Ontario Federation of Symphony Orchestras

Frederick Zenone, Cellist, National Symphony Orchestra; Chairman, International Conference of Symphony and Opera Musicians (ICSOM); Board Member, Congress of Strings

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*Honorary Members

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September 30, 1984

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Executive Vice President and
Chief Executive Officer
Susan Riley

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American Symphony Orchestra League
633 E Street N.W.
Washington, DC 20004
(202) 628-0099

American Symphony Orchestra League
Member Orchestras

September 30, 1984

ALABAMA
Alabama Symphony Orchestra
Alabama Youth Symphony
Huntsville Symphony Orchestra
Huntsville Youth Orchestra
Montgomery Symphony
Tuscaloosa Symphony Orchestra

ALASKA
Anchorage Symphony Orchestra
Anchorage Youth Symphony
Fairbanks Symphony Orchestra
Juneau Symphony

ARIZONA
Flagstaff Symphony Orchestra
Mesa Symphony Orchestra Association
Metro Pops Orchestra
Phoenix Symphony Orchestra
Phoenix Symphony Youth Orchestra
Scottsdale Symphony Orchestra
Sun City Symphony Orchestra
Civic Orchestra of Tucson
Philharmonia Orchestra of Tucson
Tucson Symphony Orchestra
Yuma Community Orchestra

ARKANSAS
Arkansas Symphony Orchestra
University of Central Arkansas Symphony Orchestra
Fort Smith Symphony
North Arkansas Symphony Orchestra
Northeast Arkansas Symphony
South Arkansas Symphony

CALIFORNIA
American Youth Symphony
Bakersfield Symphony Orchestra
Bay Area Women's Philharmonic
Beach Cities Symphony Orchestra
Berkeley Youth Orchestra
Cabrillo Music Festival
California Institute of the Arts
California Youth Symphony
Camellia Symphony Orchestra
Chapman Symphony Orchestra
Chino Valley Symphony Orchestra
CLC-Conejo Symphony Orchestra
Claremont Chamber Orchestra
Claremont Symphony Orchestra
CSUN Youth Orchestra Academy Orchestras
De Anza Chamber Orchestra
Diablo Valley Philharmonic
Diablo Youth Orchestra
El Camino Youth Symphony
Philharmonic Society of Fremont-Newark
Fresno Junior Philharmonic Orchestra
Fresno Philharmonic Orchestra
Glendale Symphony Orchestra
Heartland Youth Philharmonia
Humboldt Symphony Orchestra
Imperial Valley Chamber Orchestra
Inland Empire Symphony
Irvine Symphony Orchestra
Livermore-Amador Symphony
Long Beach Symphony Orchestra
Los Angeles Chamber Orchestra
Los Angeles Philharmonic
Los Angeles Solo Repertory Orchestra
Loyola Marymount University Symphony Orchestra
Marin Symphony Orchestra
Marin Symphony Youth Orchestra
Merced Symphony Orchestra
Monterey County Symphony Orchestra
Napa Valley Symphony Association
The New American Orchestra
Nova Vista Symphony
Oakland Symphony Orchestra
Oakland Symphony Youth Orchestra
Ojai Festivals, Ltd.
Orange County Pacific Symphony
Orange County Youth Symphony Junior Orchestra
Palisades Symphony Orchestra
Palm Springs Desert Symphony
Paradise Symphony Orchestra
Pasadena Chamber Orchestra
Pasadena Symphony Orchestra
Pasadena Young Musicians Orchestra
Pasadena Youth Symphony Orchestra
Peninsula Symphony
Pomona College Symphony Orchestra
Redlands Symphony Orchestra
Sacramento Symphony Orchestra
Sacramento Youth Symphony
San Bernardino Chamber Orchestra
San Diego Chamber Orchestra
San Diego Symphony Orchestra
San Diego Youth Symphony
Chamber Symphony of San Francisco
San Francisco Chamber Players
San Francisco Conservatory of Music Orchestra
San Francisco State University Symphony Orchestra
San Francisco Symphony
San Francisco Symphony Youth Orchestra
San Jose Symphony Orchestra
San Luis Obispo County Symphony
San Luis Obispo County Youth Symphony
Santa Barbara Symphony Orchestra
Santa Cruz County Symphony
Santa Cruz County Youth Symphony
Santa Rosa Symphony
Shasta Symphony
Sierra Musical Arts Association
Sonoma County Junior Symphony
South Valley Symphony
Southeast Youth Symphony Orchestra
University of Southern California Symphony
Stockton Symphony
Ventura County Symphony Orchestra
West Valley Community Symphony
Young Musicians Foundation Debut Orchestra
Young People's Symphony Orchestra

COLORADO
Boulder Philharmonic
Colorado Music Festival
Colorado Philharmonic
Colorado Springs Symphony Orchestra
Community Arts Symphony
Young Artists Orchestra of Denver
Denver Chamber Orchestra
Denver Symphony Orchestra
Fort Collins Symphony Orchestra
Golden Youth Symphony
Grand Junction Symphony Orchestra
Pueblo Symphony Orchestra

CONNECTICUT
Greater Bridgeport Symphony Orchestra
Greater Bridgeport Symphony Youth Orchestra
Connecticut Philharmonic Orchestra
Eastern Connecticut Symphony
Greenwich Symphony Orchestra
Hamden Symphony Orchestra
Hartford Chamber Orchestra
Hartford Symphony Orchestra
Hartt Symphony Orchestra
New Britain Symphony Orchestra
Chamber Orchestra of New England
New Haven Symphony Orchestra
Norwalk Symphony Orchestra
Norwalk Youth Symphony
Ridgefield Orchestra
Ridgefield Youth Orchestra
Stamford Symphony Orchestra
Wallingford Symphony Orchestra
Waterbury Symphony Orchestra
Philharmonia Orchestra of Yale
Young Artists Philharmonic

DELAWARE
Delaware Chamber Orchestra
Delaware Symphony

DISTRICT OF COLUMBIA
D.C. Youth Orchestra
Georgetown Symphony
National Symphony Orchestra
New Music Orchestra

FLORIDA
The Bach Festival Chamber Orchestra
Boca Raton Symphonic Pops
Brevard Symphony Orchestra
Broward Community College Youth Symphony
University of Central Florida Community Symphony
CFCC Aeolian Players
Philharmonic Orchestra of Florida
Florida Chamber Orchestra
The Florida Orchestra
Florida State University Symphony
Florida Symphony Orchestra
University of Florida Symphony Orchestra
Florida Symphony Youth Orchestra
Florida West Coast Symphony Orchestra
Florida West Coast Youth Orchestra
Gainesville Chamber Orchestra
Hillsborough Youth Orchestra
Jacksonville Symphony Orchestra
Lakeland Symphony Orchestra
Miami Chamber Symphony
Greater Miami Symphony Orchestra
Greater Miami Youth Symphony
Greater Palm Beach Symphony
Greater Pensacola Symphony Orchestra
Pinellas Youth Symphony
Sarasota Community Orchestra
South Florida Youth Symphony
Southwest Florida Symphony Orchestra
Tampa Bay Community Symphony
Winter Haven Youth Symphony

GEORGIA
Albany Symphony Orchestra
Atlanta Community Orchestra
Atlanta Symphony Orchestra
Atlanta Symphony Youth Orchestra
Atlanta-Emory Orchestra
Augusta Symphony Orchestra
Columbus Symphony Orchestra
DeKalb Symphony Orchestra
Georgia State University Orchestra
Macon Symphony Orchestra
Savannah Symphony Orchestra

HAWAII
Honolulu Symphony Orchestra

IDAHO
Boise Philharmonic
Idaho State Civic Symphony
Magic Valley Symphony Orchestra
North Idaho Symphony Orchestra
Washington-Idaho Symphony

ILLINOIS
American Conservatory of Music Orchestra
Augustana College Symphony Orchestra
Bloomington-Normal Springfield Symphony
Central Illinois Youth Symphony
Champaign-Urbana Symphony Orchestra
Civic Orchestra of Chicago
Youth Symphony Orchestra of Greater Chicago
Chicago Chamber Orchestra
Chicago Pops Orchestra
Chicago String Ensemble
Chicago Symphonic Wind Ensemble
Chicago Symphony Orchestra
Classical Youth Symphony
Danville Symphony Orchestra
Elgin Area Youth Orchestras
Elgin Symphony Orchestra
Flute and Fiddle Club Orchestra
Fox River Valley Symphony Orchestra
Orchestra of Illinois
Illinois Philharmonic Orchestra
Knox-Galesburg Symphony
Lake Forest Symphony Association
McHenry County Youth Orchestra
Millikin-Decatur Civic Symphony
Music of the Baroque
New Philharmonic
North Shore Youth Orchestra
Civic Symphony of Oak Park-River Forest
Peoria Symphony Orchestra
Quincy Symphony Orchestra
Rockford Area Youth Symphony
Rockford Symphony Orchestra
Sheffield Winds
Skokie Valley Symphony Orchestra
Springfield Symphony Orchestra
Waukegan Symphony Orchestra
West Suburban Symphony Orchestra
Wheaton Summer Symphony
Zion Chamber Orchestra

INDIANA
Anderson Symphony Orchestra
Bloomington Symphony Orchestra
Butler University Symphony Orchestra
Carmel Symphony Orchestra
Columbus Symphony Orchestra
DePauw Symphony Orchestra
Elkhart Symphony Orchestra
Evansville Philharmonic Orchestra
University of Evansville Symphony
Fort Wayne Philharmonic
Indiana University Orchestras
Indianapolis Symphony Orchestra
Kokomo Symphony Orchestra
Lafayette Symphony
LaPorte Symphony Orchestra
Manchester Symphony Orchestra
Marion Philharmonic Orchestra
Muncie Symphony Orchestra
Northwest Indiana Symphony
Northwest Indiana Youth Orchestra
Purdue University Symphony Orchestra
Richmond Symphony Orchestra
South Bend Symphony Orchestra
Terre Haute Symphony Orchestra

IOWA
Cedar Rapids Symphony Orchestra
Cedar Rapids Youth Symphony
Central College Community Orchestra
Clinton Symphony Orchestra
Des Moines Community Orchestra
Des Moines Symphony Orchestra
Greater Des Moines Youth Symphony
Drake University Symphony Orchestra
Dubuque Symphony Orchestra
Fort Dodge Symphony Orchestra
Graceland Community Orchestra
Iowa City Youth Orchestra
Sioux City Symphony Orchestra
Siouxland Youth Symphony Orchestra
Southeast Iowa Symphony Orchestra
Tri-City Symphony Orchestra
Tri-City Youth Symphony Orchestra
Waterloo-Cedar Falls Symphony Orchestra

KANSAS
Hays Symphony
Hutchinson Symphony
Youth Symphony of Kansas City
Lawrence Chamber Players
Lawrence Symphony Orchestra
McPherson Symphony Orchestra
Salina Symphony
Southwestern College Community Orchestra
Wichita State University Symphony Orchestra
Wichita Symphony Orchestra
Wichita Youth Orchestras

KENTUCKY
Central Kentucky Youth Orchestra
Lexington Philharmonic Orchestra
The Louisville Orchestra
Louisville-Jefferson County Youth Orchestra
Owensboro Symphony Orchestra
Owensboro Youth Symphony
Paducah Symphony Orchestra

LOUISIANA
Ark-La-Tex Youth Symphony
Baton Rouge Symphony Orchestra
Lake Charles Symphony Orchestra
New Orleans Symphony Orchestra
New Orleans Symphony Youth Orchestra
Rapides Symphony Orchestra
Shreveport Symphony Orchestra
The University Orchestra

MAINE
Bangor Symphony Orchestra
Portland Symphony Orchestra

MARYLAND
Annapolis Symphony Orchestra
Baltimore Symphony Orchestra
Greater Baltimore Youth Orchestra
Gettysburg Symphony Orchestra
Handel Festival Orchestra
Hopkins Symphony Orchestra
Maryland Symphony Orchestra
Maryland Youth Symphony Orchestra
Montgomery County Youth Orchestras
Peabody Symphony Orchestra
Prince George's County Senior Youth Orchestra
Prince George's Philharmonic Orchestra
Susquehanna Symphony Orchestra
UMBC Symphony

MASSACHUSETTS
Berkshire Symphony
Boston Symphony Orchestra
Boston U./Tanglewood Young Artists Orchestra
Greater Boston Youth Symphony Orchestras
Brockton Symphony Orchestra
Cape Ann Symphony Orchestra
Cape Cod Symphony Orchestra
Concord Orchestra
Handel and Haydn Society
Harvard-Radcliffe Orchestra
Holyoke College Civic Orchestra
MIT Symphony Orchestra
Mystic Valley Orchestra
New Bedford Symphony Orchestra
New England Conservatory Youth Chamber Orchestra
Newton Symphony Orchestra
Pioneer Valley Symphony
Plymouth Philharmonic Orchestra
Sinfonie-by-the-Sea
Springfield Symphony Orchestra
Thayer Conservatory Orchestra
Tri-Town Symphony Orchestra
Western Massachusetts Young People's Symphony

MICHIGAN
Adrian Symphony Orchestra
Allen Park Symphony
Alma Symphony Orchestra
Ann Arbor Chamber Orchestra
Battle Creek Symphony Orchestra
Bay View Festival Chamber Orchestra
Birmingham-Bloomfield Symphony Orchestra
Cadillac Area Symphony Orchestra
Camera da Musica
Central Michigan University Symphony
Dearborn Symphony Orchestra
Detroit Symphony Civic Orchestra
Detroit Symphony Orchestra
Flint Community Music School Orchestras
Flint Symphony Orchestra
Grand Rapids Symphony Orchestra
Grand Rapids Youth Symphony
Hope College Orchestra
Interlochen Arts Academy Orchestra
Jackson Symphony Orchestra
Kalamazoo Junior Symphony
Kalamazoo Symphony Orchestra
Keweenaw Symphony Orchestra
Lansing Symphony Orchestra
Livonia Youth Symphony Society
Metropolitan Youth Symphony
Michigan Youth Symphony
Midland Symphony Orchestra
Northwestern Michigan Symphony Orchestra
Northwood Orchestra
Oakland Youth Symphony
Oakway Symphony Orchestra
Pontiac-Oakland Symphony Orchestra
Saginaw Symphony Orchestra
Saginaw Symphony Youth Orchestra
Saint Clair Shores Symphony Orchestra
Twin Cities Symphony
West Shore Symphony Orchestra
West Shore Youth Symphony Orchestra

MINNESOTA
Bloomington Symphony Orchestra
Duluth-Superior Symphony Orchestra
Heartland Symphony Orchestra
Itasca Symphony Orchestra
Lakewood Orchestra
Mankato Symphony Orchestra
Mankato Youth Symphony Orchestra
Civic Orchestra of Minneapolis
The Minnesota Orchestra
Minnesota Youth Symphony
Minnetonka Symphony Orchestra
Rochester Symphony Orchestra
Saint Cloud Civic Orchestra
Saint Paul Chamber Orchestra
Willmar Community Orchestra

MISSISSIPPI
Greenville Symphony Orchestra
Hattiesburg Youth Orchestra
Jackson Symphony Orchestra
Jackson Symphony Youth Orchestra
Meridian Symphony Orchestra
Starkville-MSU Symphony
Tupelo Symphony Orchestra

MISSOURI
Independence Symphony Orchestra
Liberty Symphony Orchestra
Missouri Symphony Society
Northeast Missouri State University Symphony
Northland Symphony Orchestra
Saint Joseph Symphony Orchestra
Orchestra & Chorus of Saint Louis
The Saint Louis Philharmonic Orchestra
Saint Louis Symphony Orchestra
Saint Louis Symphony Youth Orchestra

Springfield Symphony Orchestra
UMC Philharmonic Orchestra

MONTANA
Billings Symphony Orchestra
Bozeman Symphony
Butte Symphony
Glacier Orchestra & Chorale
Great Falls Symphony Orchestra
Helena Symphony Society
Missoula Symphony Orchestra

NEBRASKA
Hastings Civic Symphony
Lincoln Civic Orchestra
Lincoln Symphony Orchestra
Lincoln Youth Symphony Orchestra
Nebraska Chamber Orchestra
Omaha Area Youth Orchestras
Omaha Symphony Orchestra

NEVADA
Las Vegas Chamber Symphony Orchestra
Las Vegas Civic Symphony
Las Vegas Symphonic & Chamber Music Society
Reno Philharmonic Association

NEW HAMPSHIRE
Nashua Symphony Orchestra
New Hampshire Music Festival
New Hampshire Philharmonic Orchestra
New Hampshire Symphony Orchestra
New Hampshire Youth Orchestra

NEW JERSEY
Bergen Philharmonic Orchestra
Bergen Youth Orchestra
Bridgeton Symphony
Colonial Symphony
Garden State Chamber Orchestra
Garden State Philharmonic Symphony Orchestra
Garden State Philharmonic Youth Orchestra
Youth Orchestra at Glassboro State College
Haddonfield Symphony Society
Hunterdon Youth Symphony Orchestra
Livingston Community Symphony
Masterwork Chamber Orchestra
Mercer County Symphonic Orchestra
Monmouth Symphony Orchestra
New Jersey Symphony Orchestra
New Jersey Youth Symphony
Philharmonic Orchestra of Northern New Jersey
New Philharmonic of Northwest New Jersey
Plainfield Symphony Orchestra
The Chamber Symphony of Princeton
Suburban Symphony Orchestra of New Jersey
Summit Symphony Orchestra
Westfield Symphony

NEW MEXICO
Chamber Orchestra of Albuquerque
Albuquerque Youth Symphony
Las Cruces Symphony Orchestra
New Mexico Symphony Orchestra
Roswell Symphony Orchestra
Orchestra of Santa Fe

NEW YORK
Albany Symphony Orchestra
American Composers Orchestra
American Symphony Orchestra
Amherst Symphony Orchestra
B.C. Pops, Inc.
Binghamton Symphony & Choral Society
Binghamton Youth Symphony
Brighton Symphony Orchestra
Brockport Symphony Orchestra
Bronx Arts Ensemble Orchestra
Bronx Symphony Orchestra
Brooklyn Philharmonic Symphony Orchestra
Buffalo Philharmonic Orchestra
Greater Buffalo Youth Orchestra
Camerata Youth Symphony
Catskill Symphony Orchestra
Chappaqua Chamber Orchestra
Chautauqua Symphony Orchestra
Clinton County Orchestral Society
Columbia University Orchestra
Downeast Chamber Orchestra
Eastman Philharmonia
Elmira Symphony & Choral Society
Empire State Youth Orchestra
Glens Falls Symphony Orchestra
Great Neck Symphony
Hudson Valley Philharmonic Orchestra
Independent School Orchestras
Levite Symphony Orchestra
Little Orchestra Society of New York
Long Island Philharmonic
Long Island Youth Orchestra
Nassau Symphony
Doctors' Orchestral Society of New York
National Orchestra of New York
Youth Symphony Orchestra of New York
New York Philharmonic
New York Virtuosi Chamber Symphony
Onondaga Civic Symphony Orchestra
Orange County Symphony Orchestra
Orchard Park Symphony
Orchestra da Camera
Penfield Symphony Orchestra
Philharmonia Virtuosi
Queens Festival Orchestra
Queens Symphony Orchestra
Rochester Philharmonic Orchestra
Rochester Philharmonic Youth Orchestra
Schenectady Symphony Orchestra
Staten Island Symphony
Syracuse Symphony Orchestra
Syracuse Symphony Youth Orchestra
Utica Symphony
West End Symphony
County Symphony of Westchester
Westchester Conservatory Symphony Orchestra
Greater Westchester Youth Orchestras
White Plains Symphony Orchestra
Woodstock Chamber Orchestra
Y Chamber Symphony

NORTH CAROLINA
Asheville Symphony Orchestra
Brevard Chamber Orchestra
Brevard Music Center
Youth Symphony of the Carolinas
Charlotte Symphony Orchestra
Durham Symphony Orchestra
Eastern Philharmonic Orchestra
Fayetteville Symphony Orchestra
Greensboro Civic Orchestra
Greensboro Symphony Orchestra
Hendersonville Symphony Orchestra
North Carolina Symphony Orchestra
Salisbury-Rowan Symphony Society, Inc.
Western Piedmont Symphony
Wilmington Symphony Orchestra
Winston-Salem Symphony Orchestra

NORTH DAKOTA
Bismarck-Mandan Symphony Orchestra
Fargo-Moorhead Symphony Orchestra
Greater Grand Forks Symphony
Minot Symphony Orchestra

OHIO
Akron Symphony Orchestra
Akron Youth Symphony
Bowling Green Philharmonia
Canton Symphony Orchestra
Canton Youth Symphony
Central Ohio Symphony Orchestra
Cincinnati Symphony Orchestra
Cincinnati Youth Symphony Orchestra
Cleveland Institute of Music Youth Orchestra
The Cleveland Orchestra
Cleveland Women's Orchestra
Pro Musica Chamber Orchestra of Columbus
Columbus Symphony Orchestra
Columbus Symphony Youth Orchestra
Dana Symphony Orchestra
Dayton Philharmonic Orchestra
Dayton Philharmonic Youth Orchestra
Hamilton-Fairfield Symphony
Lakeland Civic Orchestra
Lima Symphony Orchestra
Mansfield Symphony Orchestra
Mansfield Symphony Youth Orchestra
Marietta College-Civic Symphonette
Middletown Symphony Orchestra
Northern Ohio Youth Orchestras
Oberlin College Symphony & Chamber Orchestra
Ohio Chamber Orchestra
Philharmonia and Concert Orchestras
Southeastern Ohio Symphony Orchestra
Springfield Symphony Orchestra
Toledo Symphony Orchestra
Toledo Youth Orchestra
Tuscarawas Philharmonic
Warren Chamber Orchestra
Westerville Civic Symphony
Youngstown Symphony Orchestra

OKLAHOMA
Bartlesville Symphony Orchestra
Enid-Phillips Symphony Orchestra
Lawton Philharmonic Orchestra
Chamber Orchestra of Oklahoma City
Oklahoma City Junior Symphony
Oklahoma Sinfonia and Chorale
Oklahoma Symphony Orchestra
Oklahoma Youth Orchestra
Ponca City Civic Orchestra
Tulsa Philharmonic Orchestra
Tulsa Youth Symphony Orchestra

OREGON
Eugene Symphony Orchestra
Eugene Youth Symphony
Grande Ronde Symphony Orchestra
Marylhurst Symphony Orchestra
Oregon Symphony Orchestra
Portland Youth Philharmonic Association
Sunriver Music Festival

PENNSYLVANIA
Allegheny Civic Symphony
Allentown Symphony
Altoona Symphony Orchestra
Ambler Symphony Orchestra
American Youth Symphony & Chorus
Bloomsburg College-Community Orchestra
Bucknell University Symphony Orchestra
Bucks County Youth Orchestra
Concerto Soloists of Philadelphia
Duquesne University Symphony
Erie Philharmonic Orchestra
Erie Philharmonic Youth Orchestra
Gettysburg College Community Orchestra
Harrisburg Symphony Orchestra
Harrisburg Youth Symphony Orchestra
Hershey Symphony Orchestra
Johnstown Symphony Orchestra
Johnstown Youth Symphony
Kennett Symphony Orchestra
Lehigh Valley Chamber Orchestra
McKeesport Symphony Orchestra
New School of Music Orchestra
North Penn Symphony Orchestra
Northeastern Pennsylvania Philharmonic
Pennsylvania Sinfonia Orchestra
Philadelphia Doctors' Symphony
The Philadelphia Orchestra
Philadelphia Youth Orchestra
Pittsburgh Civic Orchestra
Pittsburgh Symphony Orchestra
Pittsburgh Youth Symphony Orchestra
Reading Symphony Orchestra
Romanenko Chamber Players
Schuylkill County Orchestra
Temple University Symphony Orchestra
Three Rivers Training Orchestra
Warminster Symphony Orchestra
West Chester State College Symphony
Westmoreland Symphony Orchestra
Wilkinsburg Civic Symphony

Williamsport Symphony Orchestra
York Junior Symphony Orchestra
York Symphony Association
York Youth Symphony

PUERTO RICO
Puerto Rico Symphony Orchestra
Orquesta Sinfonica Juvenil De San Juan

RHODE ISLAND
Young Peoples Symphony of Rhode Island
Rhode Island Philharmonic Orchestra
Rhode Island Philharmonic Youth Orchestra

SOUTH CAROLINA
Carolina Youth Symphony
Charleston Symphony Orchestra
Columbia Youth Orchestra
Greenville Symphony Orchestra
Palmetto State Orchestra Association
Spartanburg Symphony Orchestra

SOUTH DAKOTA
Rapid City Symphony Orchestra
South Dakota Symphony

TENNESSEE
Chattanooga Symphony Orchestra
Jackson Symphony Orchestra
Johnson City Symphony
Kingsport Symphony Orchestra
Knoxville Symphony Orchestra
Knoxville Symphony Youth Orchestra
Maryville-Alcoa College Community Orchestra
Memphis Symphony Orchestra
Memphis Youth Symphony Orchestra
Nashville Community Orchestra
Nashville Symphony Orchestra
Nashville Youth Symphony
Oak Ridge Symphony Orchestra
TECH Community Symphony Orchestra

TEXAS
Abilene Philharmonic
AIMS Orchestra
Amarillo Symphony
Austin Civic Orchestra
Austin Symphony Orchestra
Beaumont Symphony Orchestra
Brazos Valley Symphony Orchestra
Brazosport Symphony Orchestra
Clear Lake Symphony
Corpus Christi Symphony Orchestra
Dallas Symphony Orchestra
Greater Dallas Youth Orchestra
Denton Community Orchestra
East Texas Symphony Orchestra
El Paso Symphony Orchestra
Youth Orchestra of Greater Fort Worth
Fort Worth Civic Orchestra
Fort Worth Symphony Orchestra
Galveston Symphony Orchestra
Symphony North of Houston
Houston Pops Orchestra
Houston Symphony Orchestra
Houston Youth Symphony and Ballet
Irving Symphony Orchestra
Laredo Philharmonic Orchestra
Lubbock Symphony Orchestra
Mid-Texas Symphony Orchestra
Midland-Odessa Symphony & Chorale
Plainview Symphony Orchestra
Richardson Symphony Orchestra
Sam Houston State Symphony Orchestra
San Angelo Symphony Orchestra
Youth Orchestras of San Antonio
San Antonio Symphony Orchestra
Texas Chamber Orchestra
University of Texas/Arlington Symphony
University of Texas/El Paso Symphony
Tyler Youth Symphony Orchestra
Valley Symphony Orchestra
Waco Symphony Orchestra
West Texas Youth Orchestra
Wichita Falls Symphony Orchestra

UTAH
Golden Spike Youth Symphony Orchestra
Murray Symphony Orchestra
Rocky Mountain Symphony
Southwest Symphony Orchestra
Utah Symphony Orchestra
Utah Valley Youth Symphony Orchestra
Utah Youth Symphony

VERMONT
Sage City Symphony
Vermont Symphony Orchestra
Vermont Youth Orchestra

VIRGINIA
Alexandria Symphony Orchestra
Amadeus Orchestra
Arlington Symphony
Charlottesville University-Community Symphony
Youth Orchestra of Charlottesville-Albemarle
Fairfax Symphony Orchestra
James Madison University Symphony
Lynchburg Symphony Orchestra
Mary Washington College-Community Orchestra
McLean Orchestra
New River Valley Symphony
Northern Virginia Symphony
Northern Virginia Youth Symphony
Old Dominion University Symphony
Peninsula Symphony of Virginia
Prince William Symphony Orchestra
Richmond Community Orchestra
Richmond Symphony Orchestra
Richmond Symphony Youth Orchestra
Roanoke Symphony Orchestra
Virginia Beach Community Orchestra
Virginia Beach Pops
The Virginia Symphony

WASHINGTON
Bellevue Philharmonic Orchestra
Bremerton Symphony Orchestra
Cascade Symphony Orchestra
Everett Symphony Orchestra
EWU Symphony Orchestra
Mid-Columbia Symphony Orchestra
Okanogan Valley Orchestra
Olympia Symphony Orchestra
Olympic Youth Symphonies
Port Angeles Symphony Orchestra
Seattle Symphony Orchestra
Seattle Youth Symphony Orchestra
Southwest Washington Youth Symphony
Spokane Junior Symphony
Spokane Symphony Orchestra
Tacoma Symphony Orchestra
Tacoma Youth Symphony
Thalia Symphony & Chamber Symphony
Walla Walla Symphony Society
Yakima Symphony Orchestra
Yakima Youth Orchestra

WEST VIRGINIA
Charleston Symphony Orchestra
Charleston Symphony Youth Orchestra
Huntington Chamber Orchestra
Lilliput Orchestra
Millbrook Center Chamber Orchestra
Wheeling Symphony Orchestra

WISCONSIN
Beloit-Janesville Symphony Orchestra
Central Wisconsin Symphony Orchestra
Chippewa Valley Symphony
Fox Valley Symphony
Green Bay Symphony Orchestra
Kenosha Symphony
La Crosse Symphony Orchestra
La Crosse Youth Symphony
Madison Symphony Orchestra
Marshfield-Wood County Symphony Orchestra
Milwaukee Symphony Orchestra
Music For Youth
Oshkosh Symphony Orchestra
Racine Symphony Orchestra
Symphony School of America Orchestra
Waukesha Symphony Orchestra
Wisconsin Chamber Orchestra
Wisconsin Youth Symphony Orchestras
University of Wisconsin-Eau Claire Symphony
University of Wisconsin-La Crosse Symphony
University of Wisconsin-Madison Symphony

WYOMING
Casper Symphony Orchestra
Cheyenne Symphony Orchestra

CANADA
Edmonton Symphony Orchestra
Hamilton Philharmonic Orchestra
Hamilton Philharmonic Youth Orchestra
International Symphony of Sarnia & Port Huron
Montreal Civic Youth Orchestra
Montreal Symphony Orchestra
National Arts Centre Orchestra
National Youth Orchestra of Canada
Niagara Youth Orchestra
Regina Symphony Orchestra
Saskatoon Symphony Orchestra
The Toronto Symphony
Toronto Symphony Youth Orchestra
Vancouver Symphony Orchestra
Winnipeg Symphony Orchestra

DOMINICAN REPUBLIC
Orquesta Sinfonica Nacional

HONG KONG
Hong Kong Youth Symphony Orchestra

TAIWAN
Taiwan Symphony Orchestra

A Financial Report on American Orchestras

This report reviews the aggregate financial condition of professional American orchestras at the close of the 1983-1984 season, and discusses the growth and decline of specific income and expense areas over a five-year period beginning in 1979-1980.

Orchestra Operations: A Five-Year Summary and Analysis

During the past five years, orchestra trustees and staffs have felt the effects of the economic recession and reductions in federal arts support, conditions that challenged their efforts to maintain the artistic integrity and financial stability of their institutions. Two professional orchestras closed their doors during this time and a number of orchestras were forced to shorten their seasons, institute wage freezes for their players and staffs, and reduce or eliminate education and outreach programs.

It has been a financially difficult time for orchestras. In 1981, orchestras posted the lowest aggregate deficit in many years; but, in the ensuing years they found it increasingly difficult to balance income and expenses.

In the 1982/83 season, orchestra financial growth was the slowest it had been for more than five years. Income declined in several areas including state support, federal support, foundation support, fundraising activity income, and broadcasting and recording income. Expenses grew very little.

In 1984, revenue grew at a slightly higher rate than it had the year before, but expenses also grew more quickly while growth in public and private support continued to slow. By the end of the 1983/84 season, the aggregate deficit had climbed to $10.8 million.

FIVE YEAR FINANCIAL SUMMARY (in millions)

	1979-80	1980-81	1981-82	1982-83	1983-84
REVENUE					
Performance Income & Fees	93.9	107.2	121.5	133.7	148.7
Broadcasting & Recording	7.5	8.1	9.9	8.1	7.5
Pension Fund Activities	1.3	1.4	1.8	2.7	1.9
Other Earned Income	15.6	18.4	22.1	24.3	27.0
Endowment & Investment	23.0	28.1	32.4	32.8	35.1
Total Revenue	141.3	163.2	187.7	201.6	220.2
OPERATING EXPENSES					
Artistic Personnel	135.8	155.3	172.6	186.5	206.5
Broadcasting & Recording	5.9	6.3	7.4	6.9	7.0
Pension Fund Activities	.5	.5	.7	1.0	.6
Other Activities	15.7	18.1	21.2	24.1	26.8
Concert Production	42.2	47.5	54.5	54.8	59.4
Advertising & Promotion	15.5	17.2	20.4	23.2	27.4
General & Administrative	28.9	34.2	38.5	41.8	45.7
Total Operating Expenses	244.5	279.1	315.3	338.3	373.4
Deficiency from Operations	(103.2)	(115.9)	(127.6)	(136.7)	(153.2)
SUPPORT					
Tax Supported Grants					
City	4.0	4.1	4.9	4.8	6.3
County	2.6	2.7	2.6	2.9	3.3
State	2.1	4.7	6.2	4.5	4.9
State Arts Agencies	9.3	8.7	11.3	11.3	12.4
NEA	13.6	12.1	10.6	9.6	8.6
Boards of Education	.8	.8	.8	.8	.9
Other Sources	1.0	3.0	1.0	2.4	1.7
Total Tax-Supported Grants	33.4	36.1	37.4	36.3	38.1
Private Sector Support					
Individuals	28.1	37.1	41.0	47.1	50.9
Business & Industry	16.9	19.8	24.0	25.3	30.3
Foundations	2.2	1.9	2.7	2.4	3.4
Fund-Raising Activities	11.1	14.0	19.0	18.5	18.6
Other Sources	13.4	16.7	13.8	17.0	17.5
Total Private Sector Support	71.7	89.5	100.5	110.4	120.7
Total Support	105.1	125.6	137.9	146.7	158.8
Less: Development Expenses	(7.6)	(10.2)	(12.3)	(13.4)	(16.4)
Net Support	97.5	115.4	125.6	133.3	142.4
Year-End Surplus / (Deficit)	(5.7)	(.5)	(2.0)	(3.4)	(10.8)

The Importance of Growth

Well planned, steady growth is essential to the artistic vitality of an orchestra. As long as the institution is growing, an orchestra can plan to absorb such costs as commissions and rehearsals for new works, performance of community outreach programs, and presentation of young soloists and conductors. Without sustained growth, an orchestra cannot take these risks.

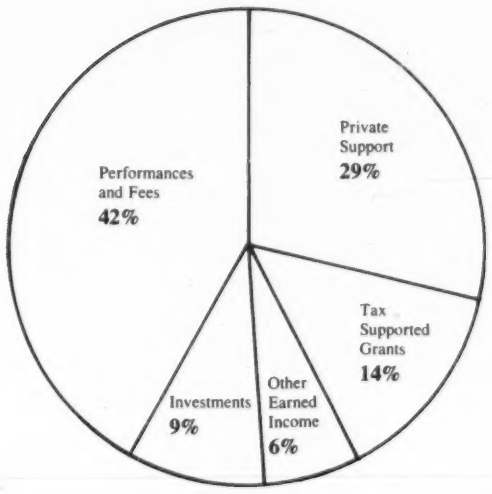
There are two basic measures of growth that can be used to compare 1983/84 information with that of past years. One is *actual growth*, either measured in current dollars or adjusted for inflation. The other measure is *rate of growth*, the percentage change from year to year. The latter may be more important to examine, especially in an inflation-burdened economy.

Orchestras have experienced financial growth each year since 1979. Even when the data are adjusted for inflation, they show a 20 percent growth in income and expenses over the past five years. But the rates of growth have dropped each year. And, because income has grown even more slowly than expenses, the deficit has been increasing. If the present trends continue, projections indicate that growth will stop within the next few years and the deficit will exceed $20 million by 1990.

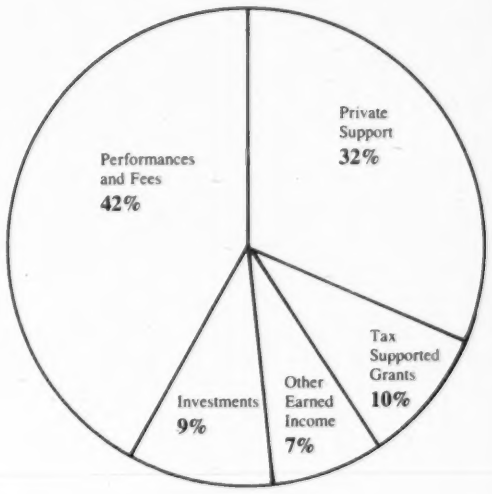
INCOME

Orchestra income can be divided into two broad categories: revenue and support. *Revenue* includes income from performances, investments, program advertising, hall rental, impresario activities, broadcasting and recording, and

1979/80 TOTAL INCOME
$246,375,619



1983/84 TOTAL INCOME
$378,980,966



other activities. *Support* includes grants and contributions for which specific performances or services were required and those for which no specific services were required, such as the proceeds of the orchestra's annual fund drive, donations from volunteer associations, and in-kind contributions.

The major change in orchestra income patterns in the past five years has been a shift in the balance of public and private support. Tax-supported grants accounted for 14 percent of income in 1980; they accounted for 10 percent in 1984. Private support and additional earned income partially offset this decline, but not sufficiently to avoid deficits. Although orchestras are developing aggressive advertising, promotion, and development campaigns and are becoming more sophisticated about marketing their programs to attract audiences and generate revenue, the gap between total income and total expenses has widened steadily since 1981.

Revenue

Performance and fee income accounts for 68 percent of the 1983/84 revenue for orchestras, up from 66 percent in 1979/80. The increase is offset by a small decrease in broadcast and recording income. The other elements of revenue have remained fairly stable, growing slowly but steadily, over the past five years.

Support

A shift in the balance between public and private support is readily apparent. In 1983/84 only 23 percent of total support came from the public sector, down eight percent from 1979/80. Private support, which now accounts for 32 percent of total income, has become increasingly important to orchestras as tax-supported grants have declined.

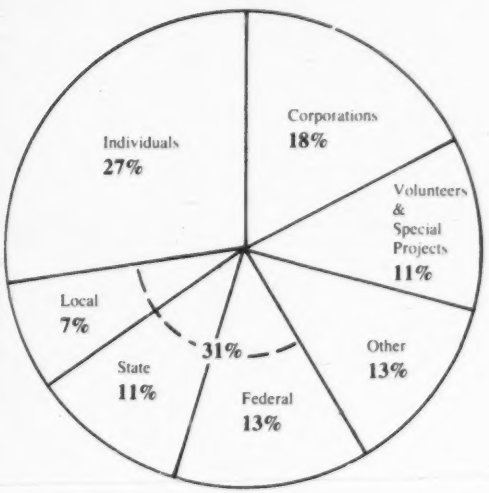
Tax-Supported Grants

Since 1979/80 there has been a steady decline in grants from the National Endowment for the Arts as a percent of total orchestra expenses. In recent testimony before the House Appropriations Subcommittee on the Interior, Kenneth Haas, general manager of The Cleveland Orchestra, spoke about the reduction of that orchestra's NEA grants from $315,000 in 1981/82 to $240,000 in 1983/84:

> It might seem that a $75,000 cut in the context of a budget of some $16 million would not be catastrophic—but I must point out that the loss is the same to us as the loss of $1 million in endowment funds. That is, we will have to raise $1 million more in endowment gifts to make up for the $75,000 cut.

When expressed in current dollars, as they are on the summary chart, total tax-supported grants seem to have grown slightly over the past five years, except for the decline in 1982/83. When expressed in constant 1967 dollars, these amounts have declined every year. The large decrease in the amount available from the National Endowment for the Arts has not been offset by increases in state and local contributions, resulting in a decrease, in constant dollars, of 10 percent in tax-supported grants over five years.

1979/80 SUPPORT
$105,697,082



1983/84 SUPPORT
$158,819,554

In current dollars, tax-supported grants represented only 10 percent of total orchestra income in 1984, compared to 14 percent in 1980. State governments and arts agencies increased their share of total tax support by 6 percent and increases in local contributions were also significant, but not enough to offset the loss of federal support.

Private Sector Support

Increases in private sector support during the past five years have been important to orchestras. These contributions now make up 77 percent of total support and 31 percent of total expenses.

However, the rate of growth in private sector giving has declined steadily since 1979/80. Between 1980 and 1981, private sector support grew 25 percent. But, from 1983 to 1984, when expenses grew 10 percent, private sector giving grew only 9 percent. In the same year NEA support dropped nearly 10 percent. As one manager pointed out, "orchestras depend on a balance between private and public support. The worst way to leverage private support is to suggest that it is needed in order to replace reduced public support. Federal support continues to decline, and each year private sector support increases more slowly."

EXPENSES

Orchestra expenses increased 53 percent in the five years from 1980 to 1984. In constant dollars, expenses increased 20 percent, an average of four percent per year ahead of inflation.

The distribution of orchestra expenses has changed very little in recent years: artistic personnel costs make up half the total; production costs account for a third; and development and general/administrative costs constitute the remainder.

Performance-Related Expenses

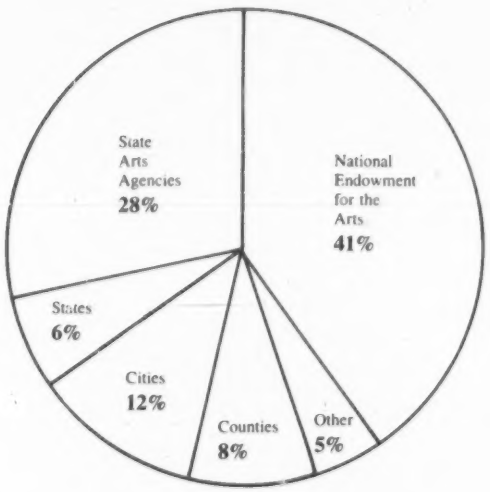
Artistic personnel costs grew 11 percent from 1983 to 1984 and have grown 52 percent since 1980. Adjusted for inflation, this growth is 19 percent, just under the 20 percent growth in orchestra income and expenses for the same period.

Advertising and promotion costs continue to grow at the fastest rate of any category of production expenses. These costs, which have nearly doubled since 1980, grew 18 percent from 1983 to 1984. Performance income and fees grew only 11 percent, however, and the number of concerts given declined.

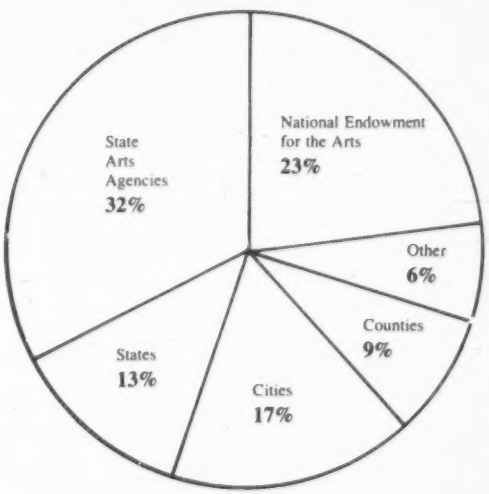
The total number of concerts given by orchestras and their ensembles dropped by more than 1,100 from the 1979/80 season to the 1983/84 season with a noticeable reduction in the number of tour and outreach programs. A development director explained:

> When government funds were cut a few years ago, our family concerts were discontinued. Most of the people attending had never attended a concert before, so there was an educational component to these concerts. Unfortunately we aren't able to start them up again. Regional concerts (run-outs) were cut back as well. We don't do as many of them as we'd like to. Costs are going up, not down, and we have to deal with that problem.

1979/80 TAX SUPPORTED GRANTS
$33,396,253



1983/84 TAX SUPPORTED GRANTS
$38,080,615



Development Costs

Development costs have been four percent of total expenses since the 1980/81 season. But, since 1980 the amount spent on development has increased 116 percent, much more than the amounts raised have increased. As a result, development expenses now represent 10.3 percent of actual funds raised, compared to 7.2 percent in 1980. If the trend continues, development costs could climb to 14.7 percent of support by 1987/88.

In light of the difficulty fundraisers are encountering because of the increasing demands for private sector funding, these costs may grow even faster in the future than they have in the past. One Major orchestra development director estimated that he would require 5,000 new individual donors to raise an additional $100,000 for his orchestra, and it would cost $33,000 to raise it.

These percentages apply to support for operations only. Since development expenses must also be applied to raising money to acquire capital assets, to match challenge grants, and to build endowments, the percentages cannot easily be converted to a cost per dollar raised. They do, however, clearly indicate the rising cost of raising money.

Orchestra Deficits

At the end of the 1983/84 season, the aggregate deficit for American orchestras totaled $10.8 million. Twenty-two of the 30 Major orchestras posted deficits, as did more than half of the Regional orchestras.

Orchestra income and expenses have grown at an average rate of 12 percent since 1979/80. If that rate of growth continues, orchestras will have an aggregate deficit of more than $20 million by 1990.

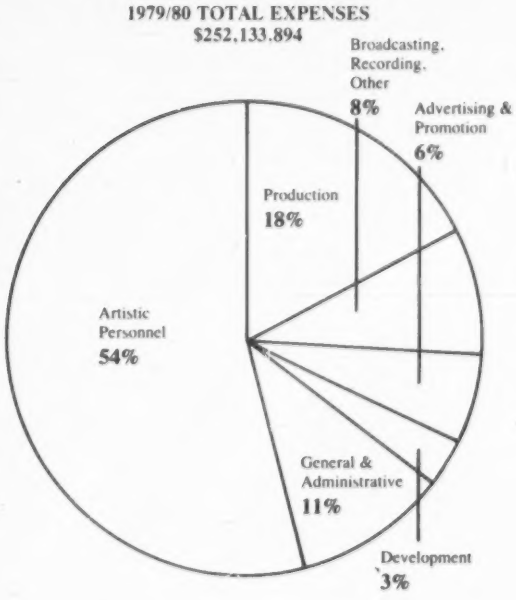
Endowments

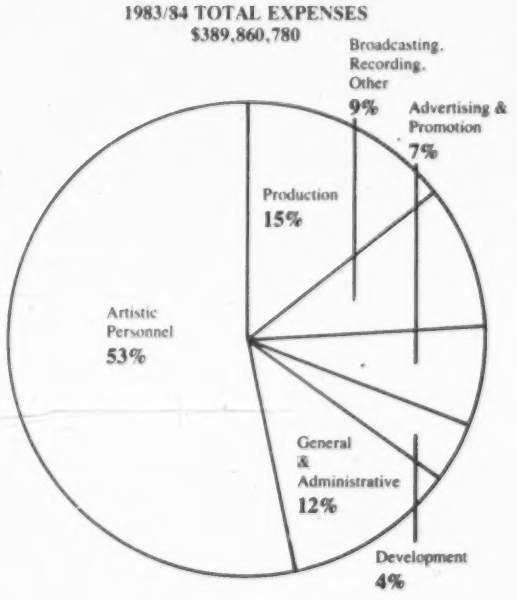
C.W. Shaver and Company, a nationally-recognized fundraising consultant in the arts, has said the optimal endowment size for an orchestra is twice its annual operating expenses. Judged by that criterion, only four of the 30 Major orchestras have sufficient endowment funds. Eight orchestras have endowments that total less than half their operating expenses and three have no endowment at all. Major orchestras would have to raise an additional $50 million to raise their endowments to the level of their expenses and an additional $256 million to reach the mark recommended by the Shaver Company.

The mere presence of a large endowment does not guarantee long-term financial stability. The endowment principal must grow as the orchestra grows in order to continue to provide the necessary income for operations. When an orchestra incurs a deficit and increases the amount of earnings removed from the endowment, it reduces the fund's earning capability and slows its growth. Ideally, orchestras should close each season with a surplus that can be used to increase capital, and thereby increase annual earnings.

The Effects of Inflation

When viewed in current dollars the financial standing of American orchestras appears to be strong and growing, but the inflation-burdened economy of the past decade distorts the picture. Tax-supported grant totals have actually de-





creased in the past five years when expressed in constant dollars. And while private support has increased in this time, the rate of increase when adjusted for inflation is down dramatically: from 1980 to 1981, private support increased 13.1 percent; from 1983 to 1984, it increased only 3.5 percent.

The recent decline in both the inflation and interest rates has not helped orchestras. Consumers resist an increase in ticket prices, but many orchestras have multi-year labor agreements with musicians that were negotiated when inflation was climbing annually. And lower interest rates mean lower endowment earnings.

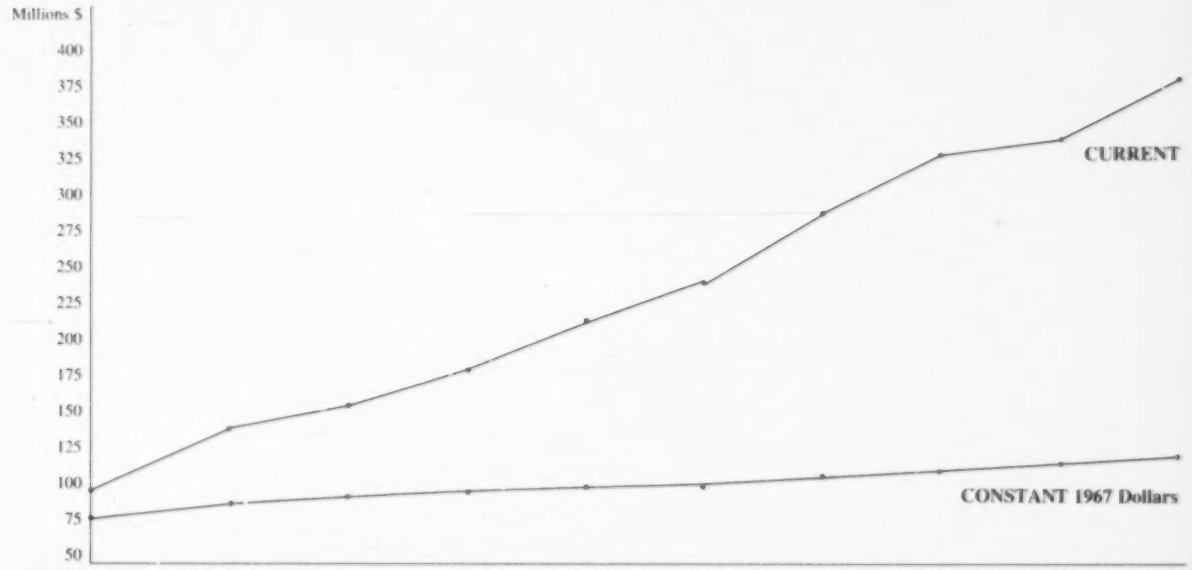
CONCLUDING REMARKS

The increase of annual deficits for the last three years is cause for serious concern to the orchestra field. While efforts to contain expenses continue, fewer education and tour concerts, fewer performances of new and unusual music, diminished opportunity for emerging artists, and shorter seasons will only serve to limit artistic growth and threaten artistic integrity. America's orchestras are recognized among the finest in the world. The highest standards of excellence apply throughout the ranks of professional orchestras, and the many hundreds of community orchestras give witness to the importance of music to American society.

Orchestra leadership, professional and volunteer alike, must become ever-stronger advocates for music and orchestras in the years ahead.

Dedication, creativity, skill, and very hard work will be necessary to increase levels of revenue and support, to establish a healthy balance between public and private funding, and most important, to ensure artistic excellence.

TOTAL OPERATING INCOME AND SUPPORT
in Current Dollars and Constant 1967 Dollars



YEAR	75	76	77	78	79	80	81	82	83	84
Current $ (in millions)	125	137	154	178	217	246	289	326	348	379
Constant $	77	80	85	91	100	100	106	113	117	120